

# Relics of Augustus Caesar Who Drove Cleopatra to Suicide

## Remarkable Head of the First Roman Emperor Found Among the Ruins of Ancient Tibur, Showing a Strangely Different Expression from the Famous Vatican Statue

THE official Government archaeologists have just unearthed from the subsoil of ancient Tibur, near Rome, a marble statue of the Emperor Augustus.

The discovery is of immense interest, because it is a contemporary portrait of the famous Emperor made at a certain period. The world has been chiefly made familiar with his appearance from the majestic statue of him in armor now standing in the Vatican gallery.

The Vatican statue shows him at the height of his military career and of his manly strength. The newly found statue shows him a middle-aged man, bowed down with years of statecraft and struggle, worn with ill-health and perhaps excesses, although Augustus was regarded as a discreet ruler. There are several other statues and heads of Augustus, but none that shows the same expression as this one.

Augustus was the first Roman Emperor, the founder of the empire in a sense, and the grand-nephew of Julius Caesar. The latter was removed, as every schoolboy will recall, by the knives of Brutus and his friends, because of a suspicion that he planned to be emperor.

The archaeologists were recently improving the drainage of the excavated *Mensa Ponderarium*, the ancient Roman office of weights and measures, at Tibur. A workman slipped down a hole, and when the others dug down to him they found him standing on a wonderful marble inlaid pavement, and then, upon this, they picked up the perfectly preserved marble head of an emperor.

The discoverer of the statue was soon recovered. The pavement proved to be that of a temple probably erected in honor of Augustus, or perhaps older. It faces on what is now called the Piazza del 'Olimo, where the Cathedral stands. It is believed that this spot was the centre of ancient Tibur and known as the Curia Tiburtina.

On investigation the statue was proved to be that of Augustus Caesar. It was in three parts and in such condition that it could be put together perfectly. Up on the pedestal was deciphered an inscription in Latin.

"Pro salute Augusti Caesaris." (Thanks offering for the health and safe return of our lord Augustus Caesar.)

An archaeologist commenting on the statue says:

"It represents him as a little portland in expression and probably that it is, seeking health in the salubrious air of Tibur, and recently from the description, recently found of some severe illness."

The age of the Emperor when this statue was made is believed to have been about forty.

It was made some years after the battle of Actium, fought in 31 B.C., when Augustus defeated Mark Antony and Cleopatra and drove them to suicide, a victory which led to Augustus's assumption of the title of Emperor. He was born in 63 B.C.

Why goes the great Emperor look portly? Is it because he regrets having pursued the fascinating Cleopatra to her death, or is it, perhaps, because he regrets not having caught her and exhibited her in chains, which would have pleased the Roman populace immensely? Certainly the relentless pursuit of Cleopatra was one of the most striking features of Augustus's long and varied life.

Soon after the murder of Julius Caesar the young Augustus combined with Mark Antony and Pompey to rule the Roman world. Augustus and Mark Antony then combined to eliminate Pompey. After that Augustus proceeded to eliminate Antony.

As a girl Cleopatra had fascinated the great Julius Caesar, and that rankled in the soul of his nephew Augustus and other Romans. Now the famous Mark Antony fell under her domination. Antony accompanied her through the streets of Alexandria, dressed as Osiris and in other fantastic garb.

Shakespeare has told us how Cleopatra allowed herself to be first captivated the sun in the water; the poop was beaten purple the sails, and so perfumed that



The Bust of Augustus Caesar, Just Found at Ancient Tibur, is Particularly Interesting Because It Shows the Aged, Weary Features of Augustus, As Contrasted with the Vigorous Face of the Vatican Statue.

The Celebrated Statue of Augustus Caesar in the Vatican, Made When He Was in the Prime of Life and Triumph.

The winds were love-sick with them; the oars were silver, which to the tune of flutes kept stroke, and made the water which they beat to follow faster. As amorous of their strokes, for her own person, he beggar'd all description. "Age cannot wither her, nor custom stale Her infinite variety."

Antony had been married to Octavia, the sister of Augustus, and when he neglected this noble lady and followed the Egyptian siren it angered the young Caesar and helped his ambitions. When Augustus led his army against Antony he said to his soldiers:

"It is not against Antony, the Roman soldier, that we are going to fight, but against this woman, who in the delirium of her hopes and the intoxication of her good fortune dreams of the fall of the Capitol and the ruin of the Empire."

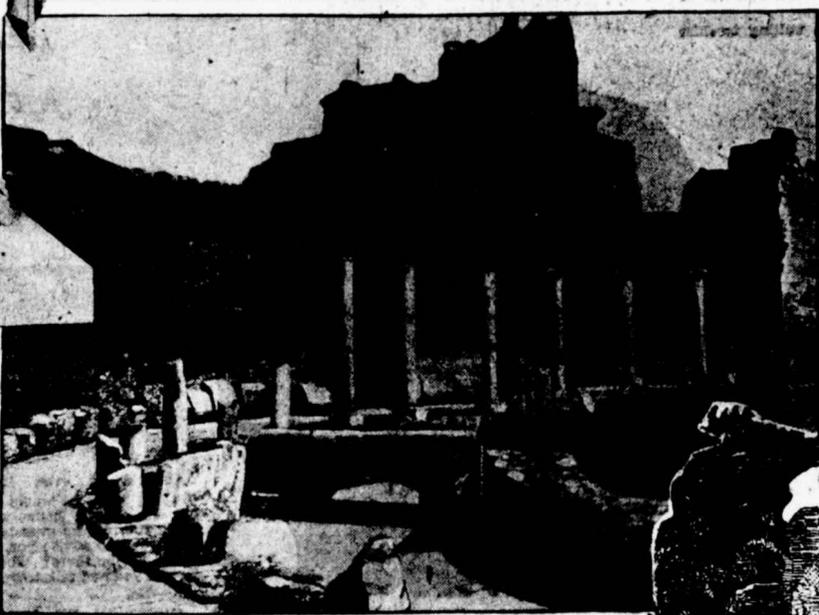
Augustus met the forces of Antony and Cleopatra near Actium on the Ionian Sea. Antony would have fought on land, as he was the most popular Roman general, but Cleopatra persuaded him, in spite of the advice of his soldiers, to meet Augustus at sea, because she wished her large fleet to share in the glory of the battle. Antony then put most of his army on the ships.

Augustus, by skillful manoeuvring, threw the hostile fleet into confusion. The battle was by no means lost, however, when Cleopatra was struck by panic and sailed away at the head of her fleet. Antony could not stay away from his charmer, and forgetting the men who were dying for him he took his swiftest galley and followed the Queen's ship with the purple sails.

Augustus then completely scattered the forces of Antony. Cleopatra returned to Alexandria, where she plundered the temples, and desiring the friendship of the Medes sent them the head of her prisoner, the King of Armenia, as a gift. There are many little-known details of this early romance of world politics.



Mark Antony Going to Meet Cleopatra in Her Barge. From the Painting by Gustave Wertheimer.



A Marine Theatre of the Roman Period Among the Ruins at Tibur—the Modern Tivoli.

After wandering through Asia Antony rejoined the Queen in Egypt. They planned to escape to several parts of the world, but Augustus cut them off. Antony, in despair, shut himself up for a time in a tower at the end of a pier and said he would spend his life there alone, but, the historian Duruy tells us, he could not stay away from Cleopatra.

They founded a new society, called "The Inseparable in Death," whose members all planned to pass their days in wild orgies and end their lives by suicide. Cleopatra collected all the poisons known and studied their effects upon living persons. She also tried venomous reptiles, and decided that the asp, which produced a quiet death whereby the features were not disturbed, was the most desirable.

Cleopatra and Antony offered certain terms of submission to Augustus. At the same time she secretly invited the latter to share her throne. The crafty Augustus sent a message giving her hope and encouraging her to keep Antony alive so that he might grace the conqueror's triumph in Rome.

The Queen sent word to Augustus that he would find a private meeting with her agreeable. Recalling how she had fascinated his great uncle, she believed she could charm the nephew. She was then thirty-nine, but her beauty had always been less seductive than her intellect, grace and charm. Augustus remained cold.

Antony killed himself, as everybody knows. Cleopatra was then in despair of finding anybody to help her. Augustus advanced at the head of his army and entered Alexandria.

Augustus came once to see her. She surrounded herself with mementoes of his uncle, Julius Caesar, and used every trick she knew to arouse his pity.

The conqueror listened to her in silence with his eyes fixed on the ground. Then he said, "Be of good courage, lady," and

coldly asked her for a list of her jewels, treasures and valuable possessions.

Cleopatra learned from a young Roman nobleman, whom she had ensnared, that Augustus was planning to take her to Rome to grace a great triumphal procession.

When she heard this she said: "I will not be dragged along in a triumph." The next day she was found dead on a golden bed, clad in her royal robes, with two women lying lifeless at her feet.

There is no certainty how she died. Augustus, by displaying at his triumph in Rome a statue of Cleopatra with a serpent on her arm, confirmed the report that she had caused herself to be stung to death by an asp. Augustus put to death her son, Caesarion, who might have claimed to be the heir of Julius Caesar.

Augustus became the first Roman Emperor a few years after this. He died in 14 A. D., when he was seventy-seven years old, a great age for that time. The Saviour was born in his reign. Latin literature reached its highest development and this was in many ways one of the greatest epochs in the history of the world.

This is the man whose face has now been revealed to us by a statue as he looked after the period of his greatest struggles and triumphs. Critics say that the statue was made with high artistic skill. It tells the story of cares and anxieties, advancing age and bodily heaviness and infirmity. The flesh on the face sags down somewhat, which it does not do in the Vatican statue.

The Emperor is not now concerned with winning battles as much as with holding on to the enormous possessions he has acquired. This he succeeded in doing for many years. It is not suggested that there is any lack of vigor in the face at this age.

The resemblance between Augustus and his grand uncle, Julius Caesar, is striking. There is the same aquiline nose, broad



Ruins of the Period of Augustus at Tibur, Near Rome, Where the New Statue of the Emperor Has Been Found.

forehead, slightly wrinkled, small mouth, wide-set eyes and curly hair.

The statue when in its original condition represented the Emperor seated with his right forearm posed on his right knee and the left arm raised, with the hand half closed.

A graceful drape covered the lower part of the body, leaving the shoulders nude. With the use of a little plaster it would be possible to put the three parts together and restore the statue to nearly perfect condition. This work is now probably completed.

The temple found at the same time as the statue was of oblong form, with a beautiful pavement formed of marble bricks of different colors arranged in a mosaic design.

At one end was an apse, the back wall of which was frescoed in red with garlands of laurels.

The other discoveries in the vicinity are of great interest. The "Ponderarium," or office of weights and measures, is still the subject of investigation, although it was discovered several years ago. This Roman office is the only one of its kind yet discovered.

It contains two marble counters where twenty centuries ago the people of Tibur brought their oil, wine and other fluids to be measured.

Tibur was the favorite health resort of Rome during the time of Augustus. It was here that the poet Horace spent much of his time. He and other Roman poets enjoyed the fine wines and hospitality of the celebrated Maecenas at this resort. It has been conjectured from internal evidence that Horace wrote his poem, "As Poetica," after the Emperor's visit to Tibur and the erection of the temple